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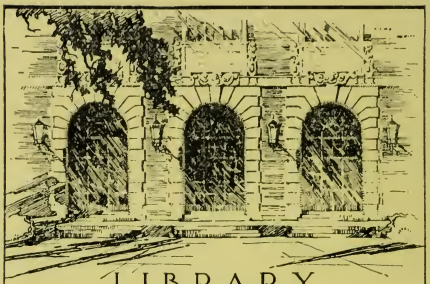

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Bell's Miniature Series of Painters

WATTEAU

MASTER-PAINTER OF THE "FÊTES GALANTES"

BY

EDGCUMBE STALEY, B.A.

LONDON
GEORGE BELL & SONS
1901

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PREFACE

THE pre-eminence of Jean Antoine Watteau as the "Master-painter of the *Fêtes Galantes*" is so conspicuous, that it has been deemed proper to devote to his Life, his Art, and his Works the greater portion of this volume. Under the heading "The School of Watteau," will be found notices of several of his pupils and imitators—including Lancret and Pater.

The aim of the author has been to employ as simple language as possible, and to avoid technical art terms.

The somewhat frequent use of French words and quotations seems to be warranted by the peculiarly French character of Art *à la Watteau.*

Hearty thanks are tendered to several private owners of pictures of the "School of Watteau;" and to the keepers of Public Galleries for courteous assistance in the pleasant task of identification and appreciation—especially to Her Grace the Duchess of Sutherland, and to Robert Gibb, Esq., R.S.A., Keeper of the National Gallery of Scotland.

RECENT CHIEF BOOKS ON WATTEAU

Les Peintres des Fêtes Galantes. Charles Blanc. Paris, 1854.

Watteau. Huot de Goncourt. Paris, 1860.

Watteau, Son Enfance, etc. L. Cellier. Valenciennes, 1867.

Watteau. J. W. Mollett. London, 1879.

"Gazette des Beaux Arts." Articles by W. Bürger, 1860; C. Ephressi, 1883–84; P. Mantz, 1889–90.

Antoine Watteau, Sa Vie. G. Guillaume. Lille, 1884.

Imaginary Portraits. W. Pater. London, 1887.

Antoine Watteau. ("Portfolio"). Claude Phillips. London, 1894.

French Painters of the 18th Century. Lady Dilke. London, 1899.

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WATTEAU

BIRTH AND EARLY YEARS.

JEAN ANTOINE WATTEAU was born at Valenciennes, on October 10th, 1684, and baptised in the Church of Saint Jacques, in the same city, on October 19th of that year. His parents—whose names were Jean Phillippe Watteau and Michélle Lardenoire—were plain working people. His father followed the calling of a coppersmith—*un modeste couvreur*, tiler, thatcher, glazier—perhaps, as we should now say, plumber. We do not read that the Watteaus had any other children, so we can readily understand how much they were wrapped up in their little son. From the scanty records of his childhood we gather that Jean Antoine was of a delicate constitution, and that his health was a matter of solicitude to his parents. Much of his time he spent in the open air, or in gazing out of the windows of his father's house, which gave upon the broad, open market-space—a favourite "pitch" for strolling players and cheap-jacks in general.

Schooling appears to have been of secondary

importance, although the boy acquired very early a love for music and reading. When no more than five or six years old he gave evidence of tastes quite in a direction different from that desired probably by his father, who looked, doubtless, for his boy to follow his own trade. To the annoyance of his parents, and of the neighbours, the child began to scrawl in chalk and charcoal all over their doors and doorways. In this there was nothing unusual—most children do it; but one day Monsieur Watteau noticed his son poring over the big family "Vie des Saintes." He called him and asked him what he was doing, and whether he was unhappy. Antoine made no reply; and then his father took up the book, and was astounded by what he saw. The margins of the pages were being covered with illuminations! The drawings, in crayon and in colour, were of grotesque figures and arabesque designs—impressions gained by what he saw daily from the window—quack doctors, mountebanks, and the Italian comedians. Crudities, too, there were of animals, and architectural details from St Jacques and the Abbey.

No doubt this discovery puzzled the worthy man, for neither he nor his good spouse possessed such gifts. In the family, certainly, there were artists. At Antwerp lived M. Watteau's uncle, who was a decorative painter of some repute; whilst at Valenciennes there worked a cousin—Julien Watteau—who had been admitted as a master-decorator. Antoine's father was greatly

displeased at his son's predilections and strove hard to direct his attention to other pursuits. It is said, however, that the schoolmaster, to whom the boy was sent, quickly noted his pupil's instinct, and persuaded his father to let him have lessons in drawing. M. Watteau, who appears to have greatly prospered in his calling, consented somewhat unwillingly, exclaiming, "after all, the position of a painter is as good as any other, at least there is less risk of breaking one's neck by falling off the roof of a house!"

The drawing-master, turned out to be a mere charlatan, and did his pupil no good. The lad, however, progressed favourably. Inspirations were not lacking; the streets were full of characteristic scenes. The times were war-like, and there were soldiers and their equipage everywhere to be seen. Genre pictures of Teniers, and other Flemish masters, were common enough. The churches, too, of the city, and their decorations, had their influence. Among many designs and drawings preserved at Valenciennes is a sketch done in 1697, when the boy was only thirteen, which has been engraved by L. Jacob. It is inscribed: "The departure of the Italian Comedians." It shows really an excellent idea of composition, and it is valuable from a historical point of view. In that year Louis XIV. exiled the strolling players from France, because they caricatured him and Madame de Maintenon! These comedians were extremely popular all over the country. They brought brightness

and amusement wherever they journeyed. They were generally a quartette of singers, players and dancers : Gilles, Pierrot or Mezzetin—a strutting figure, *à la face enfariné*; Harlequin—a Bergamesque peasant, active and multi-coloured; Cassandra—the *prima donna* songstress; and Columbine or Margot—the *prémiere danseuse.* Sometimes a fifth character—Pantaloon, an old man—was added. Antoine was greatly distressed at their departure: they had been his favourite models. Under the Regency, in 1716, the Italian comedians were again allowed to travel the country.

Valenciennes was an art city of no mean order; and had artistic societies and associations of all kinds. Amongst these was the Guild or Confraternity of Saint Luke. The Master of the Guild at the time of Antoine's boyhood was Monsieur Jacques Albert Gérin, an artist of considerable fame. He was an indefatigable worker, but, unhappily, most of his pictures were destroyed at the bombardment of Valenciennes in 1793, Monsieur Mantz enumerates several paintings which still exist in other parts of France and in Flanders from Gérin's easel. Many cartoons for frescoes are preserved, all decorative in character. When Antoine was fourteen, his father, who seems to have been on friendly terms with the artist, having entirely given up all other projects for the boy's future, showed some of his drawings to Gérin, who strongly advised him to encourage his talent. Accordingly, in 1698,

young Watteau entered the studio of M. Gérin as a pupil. By the statutes of the Corporation of Artists of Valenciennes an apprenticeship was for three years, but an earnest pupil might, if he wished, prolong the period. A warm friendship sprang up between master and pupil, for Gérin detected, not only the lad's earnestness, but his ability also.

Under his master's guidance Jean Antoine began a systematic study of the churches in and near Valenciennes. In the Abbey Church of Saint Amaund was a great tryptich by Rubens—*The Stoning of Saint Stephen*, with *The Saint Preaching* and *The Burial of the Saint* upon the wings. In the Church of Saint Jacques was *The Martyrdom of St Jacques*, by Vandyke; in the Abbey Church of Saint Jean was *The Circumcision*, by Martin de Vos, painted 1593, and many more fine pictures. The fascination which these pictures had exercised upon the eye of the child, as he knelt by his mother's side at Mass and Benediction, was intensified in the stripling. Rubens's colouring and composition greatly attracted him. Gérin was master of technique, which he imparted to his pupil, who began again to draw the designs and studies which erstwhile had occupied chalky and sooty fingers. All about, too, were numbers of pictures of the Flemish school. Three noted painters of this school died about the time of Jean Antoine's birth: Jordaens in 1678, Coques in 1684, and D. Teniers in 1690—they were the last great

colourists of that renowned school of painting. The youthful artist fairly revelled in these genre works, and, whilst their brusqueness and broad humour rather shocked him, they reminded him of the bands of strolling players, and others, upon which he used to gaze from his father's old house on the *marché*.

At this time and under these influences, Watteau executed a vast number of drawings and decorative-panels, wherein the solemnities of religion were strangely blended with the grimaces of the buffoon! Truth to tell, the grotesques of his fancy bore the features of the clergy of the city! But far more serious work also engaged the attention of the young painter, for in 1700—the second year of his apprenticeship—appeared, with the approval and under the correction of his master, Watteau's first picture! This he named *La Vraie Gaieté*. It represented a dancing scene at the door of a tavern. It was a distinct imitation of the style of Teniers and Brauwer, but the faces are far less brutish, and the dress far less disordered than is the case in most Flemish pictures of the same category. What is really striking in this early effort is that it exhibits one of the painter's subsequently most marked characteristics—delicacy in the folds of the clothes. The boy dedicated his painting to Madlle. le Hardy de Caumont—the daughter of an art-collector at Valenciennes, who took immense interest in the young pupil.

In the following year he finished his second

considerable picture, entitled *Le Retour de Guingette*. It represents the turning-out time at an *estaminet-buvette*. It was in the ultra-Flemish manner, but is interesting as marking the close of the artist's boyhood. In the same year M. Gérin died—to Antoine's unspeakable grief—and the lad found himself left to his own devices. His master had spoken to him much about Paris, and the picture galleries there, and had fired his heart with a longing desire to see the masterpieces of the great painters. He also advised him to go to the gay city, and study Rubens, Titian, and Veronese, under a master there. M. Watteau, however, would not hear of his son leaving Valenciennes, although he never ceased twitting him about the poor financial profits of his art. Lack of means, the restraint of the home, and the derision of his father at length became unbearable to his hyper-sensitive nature. He hurriedly finished some single figures in colour, among them *La Marmotte*, now at St Petersburg, and *La Fileuse*, which is lost. Then, early one morning in March 1702, having packed up his kit, Antoine left his home, and set out upon his tramp to Paris, quite unknown to his parents. With a few silver coins in his pocket, his paints and brushes, and a bundle of drawings, the lad bade adieu to Valenciennes, lingering to take a last gaze at his favourite view of the church towers and the Flemish houses. His imagination had been excited by the glowing stories he had heard of the glories of the Louvre

and the Luxembourg. He would be a Rubens! or a Vandyke! or a Veronese! or all three combined!

FIRST PERIOD IN PARIS.

ONCE in Paris, the dream of youth was rudely dispelled, and the young artist began to be a prey to disappointment and misery. Nobody knew him, and he knew nobody. His money was quickly spent, so there came a day when he had to sell his hat for a bite of bread! At this low ebb in his fortunes, he chanced to see one day, during his weary and futile tramp through the streets, over a door, near the Seine, a signboard with the name "Louis Métayer, Décorateur-Peintre." One can readily understand poor Antoine's nervousness, as he entered the shop, and asked for a job. He discovered that Métayer was a purveyor of cheap devotional objects, as well as of small oval portraits of the celebrities of the time. He employed a number of young people of both sexes in his workshop, copying, drawing, and colouring. Some of these did nothing but heads, some drapery, others foliage and flowers, and so on; all more or less crudely and mechanically turned out. Their wages were fifteen francs a month, and a daily dish of soup! Poor, starving Antoine gladly accepted these terms, and took his place amongst the rest. These *croûtes*, or daubs, were known later on by

the suggestive term, "*Ponts de Nôtre Dame.*" They were produced by the hundred, not only at Métayer's manufactory, but by the trade generally, which was located near the bridge. These dealers were famous for the quantities of meretricious rubbish which they produced, to go over windows and doors, and to adorn the altars of village churches. Very soon Métayer's new pupil showed himself to be head and shoulders the superior of all his fellow workers. He could draw and paint the whole figure with ease, of course. His earnings increased month by month, to eighty and even one hundred francs. His master now received a commission to decorate the Church of Saint Nicholas; and to young Watteau was assigned the figure of the Saint—quite the most popular in France at that period. With laborious assiduity the lad stuck to his work, until, indeed, he felt himself almost possessed by the gentle saint. "Je scarvis," he said, "mon Saint Nicholas par cœur, et je ne passois d'original!" His companions in jest dubbed him "*Évêque*," and "*Peintre à l'Évêque de Myre*"! Wearying of this monotony, and greatly disliking his position and his associates, one day he flung his brush into the holy-water stoup in the church, and left Métayer's for good. Speaking of this afterwards, he remarked, "My pencil did penance then!"

At the period of Antoine Watteau's arrival in Paris, Louis XIV. was old and broken-hearted; all France was sad. There was an intense

yearning, though, for brighter and happier days. The restoration and decoration of the Grand Opera were in progress, and artists, actors, and musicians turned their steps to the capital. Among the workers at the Opera was a young artist from Antwerp—Jean Jacques Spoede, by name. He was a pupil at the Royal Academy, and had gained the *Grand Prix*. Somehow or other the two youths were thrown together, and they became fast friends. Possibly Spoede knew M. Watteau, the Antwerp artist.

A season of pleasure followed upon the drudgery at Métayer's, and then Spoede introduced Antoine to M. Claude Gillot. He was what was called an ornamentalist, or designer. Born at Langres in 1673, he became a pupil of Jean Baptiste Corneille, and belonged to the orthodox school of Bérain. His *métier* was grotesques and fabled subjects, together with theatrical scenes and *fêtes* from classical models. He also had a taste for the Italian comedians, and was the creator of splendid Scaramouches, Mezzinets, Columbines and Harlequins. He designed, too, the costumes for the ballets and tableaux at the Italian Theatre. Strange to say, no works of Gillot's are known to exist, although it is probable that *La Grande Singerie* and *La Petite Singerie* at Chantilly were by him, and not by Watteau, as some claim. Gillot was also a picture dealer; at least he was in the habit of paying struggling artists so much the dozen for copies of pictures for village churches. His studio was near the

Pont de Nôtre Dame, and there he received young Watteau very kindly. He at once detected his artistic talent, and admitted him as a pupil in the spring of 1703. Very readily he imparted to him his own ideas and methods.

In Gillot Antoine Watteau found a master able to teach him something. A mutual regard sprang up between master and pupil. Gillot was working at the Royal Academy of Music, and there he set the youth to paint figures and groups in his decorative panels, and arabesque borders. These were usually done in *grisaille*, or in black. In this work the monotony of frequent repetition, which his tasks at Métayer's had involved, became of great value. Gillot was charmed with the taste and uniformity which Watteau exhibited, and greatly encouraged him in his love for ornament.

From his first arrival in Paris the young Valenciennois used, on Sundays and Holy-days, to sally forth into the streets—sketch-book and crayon in hand—and levy mail upon all and sundry whom he met. Thus his hand became accustomed to the portrayal of abbés, cavaliers, ladies of the court, country girls, soldiers, etc. In summer time he wandered further afield, and sauntering through the gardens of the Tuilieres found himself in the suburbs of the great city, and in the woods and open country beyond. In this way he gained facility in the effect of light and shade, the value of foliage, its movement, and the actuality of tree stems. Pastoral scenes were

not new to him. All these subjects filled his mind with ideas, and also the pages of his sketch-book with studies.

Gillot was working at the Grand Opera, and thither young Watteau accompanied him. There he fell over head and ears in love with a lovely ballet-girl—"La Montague," as she was called. She rejected his addresses, but allowed him to draw and paint her in every conceivable pose. This was a great step in the artist's career. The other ballet-girls were jealous of "La Montague," and required young Watteau to paint them also. In this he was eminently successful. His master, however, discouraged these violent flirtations; but he duly recognised the greatly improved beauty and ease of his figures and groups. It was "La Montague" everywhere, and her sweet, girl face peeped out of all Gillot's arabesques.

Under Gillot's instruction and direction Watteau began a systematic study of the great masterpieces in the public galleries. These were more or less familiar to him through his furtive visits; but now he fell more than ever under the influence of the colourists. Rubens' superb series of paintings of the life of Marie de Medici, in the Luxembourg, entranced him; his splendid flesh tints and his magnificent draperies appealed irresistibly to him. The great masters, too, of the Venetian school—Paolo Veronese, Titian, and Tintoretto—had also an immense fascination. Their unequalled composition, and their glorious treatment of light were revelations.

The result of this course of study more than realised Gillot's expectations. Watteau's brush became a magician's wand; for, with a rapidity of execution and a high standard of finish, ravishing designs for decorative panels, and delicious *morceaux* for fans, *étuis*, snuff-boxes, etc., followed in brilliant succession. No master ever had an apter pupil. Then, too, the rising young artist had the great advantage of the *entrée* to the Annual Exhibitions of the Academy. There were exhibited the pictures of the year by artists of his own time and country. What he gathered from all these sources went to build up the fame of Antoine Watteau.

The five years with Gillot soon passed, and then came the parting of the ways. Whether the master became jealous of the superior powers of his pupil, and began to regard him as a dangerous rival; or whether Watteau developed that love of change, which afterwards became an outstanding characteristic, who can say? Anyhow, they parted, and Count de Caylus says "they parted on bad terms." Gillot had introduced his pupil to M. Claude Audran, and to him Watteau repaired. This was in the year 1708. He was one of the first decorative artists of the day. He knew how to mix his colours and how to use his brush. During the old age of Louis IV. M. Audran had been appointed *Conciérge*, or keeper, of the Gallery of the Luxembourg. This office included not only the care of the pictures, but also the superintendence of the Palace, and

it was always held by a distinguished artist. His *métier* was grotesques, arabesques, and floral decorations, executed in many colours, but enclosing *caméeyeux* (cameos) in one tint, all upon a white and gold ground-work. This style was greatly in vogue in the early days of the Regency.

M. Audran decorated, among other famous palaces, the Hôtel of the Duchesse de Bouillon, the Châteaux de Mérdon, and de la Muette, the *Ménagèrie* of the Palace of Versailles. No finer work had been done in France At La Muette Audran executed a number of designs and decorations in the Chinese style; and there Watteau was employed assisting his master. This manner appeared to have attracted him greatly, for among his drawings and sketches are many designs of an Oriental character.

Audran found in Watteau a pupil prompt in execution and resourceful. They worked together with a will, ornamenting and decorating everything upon which they could lay their hands.

Not only had Watteau the run of the Luxembourg Galleries, but he had also unrestrained access to the Gardens. Here was the *rendezvous* of the gay world of Paris. The beauties and the beaux of society promenaded up and down its terraces and avenues, displaying the latest modes, the newest fabrics, the choicest colours and the most attractive frivolities. These were his models, and the artist has left an immense number of drawings, in vermilion, black, and white chalk, of

them as they posed beneath the sylvan shades, or disposed themselves elegantly upon the grass. He actually caught their features, and consequently his drawings are more than usually valuable. He revelled in this *galantérie*, and by degrees his coloured studies partook of the ideal. His foliage was from fairy-land. Sparkling fountains and classic statues were added to his sources of inspiration.

But Watteau's master had much more serious work for him to do. He had been entered as a pupil of the Royal Academy. Audran insisted upon his regular attendance at the classes and competitions, and in every way assisted him to master the academical technicalities. Jean Antoine Watteau's name appeared first upon the register on April 6th, 1709. On that day the Academy examined the sketches, made upon the spot by the pupils, and drew out a list of "capables" for the *Grand Prix*. Five painters were chosen—Hutin, Vermousal *Ainé*, Grison, Pauderb, and Watteau. From April 6th to August 21st these all worked, isolated in small cubicles, at one of two subjects from the Bible story—"*Le Retour de David après le défait de Goliath*" and "*David accordant le pardon de Nabal à Abigail que lui apport les vivres.*" On August 23d the decision was made by the examiners, who were Coyzevox, Giradin, sculptors, with Jouvenet, de Lafosse, Rigaud, Largillière, Vivien and Desportes. The *Grand Prix* was adjudged to Antoine Grison, and the *Second* fell to Antoine Watteau! Nothing

is known of this rival, and no paintings or drawings of his are extant. This was a terrible disappointment to Watteau, who took his defeat seriously to heart. He blamed himself, he blamed his master, he blamed the subject. He absented himself from the studios of Audran, and became melancholy and morose. But, strange to say, all the time he was finishing upon the sly, and unknown to his master, one more of his favourite military pictures—*Le Départ des Troupes*. This was upon copper, and was one of his most original paintings. It was, too, the first of a series of warlike scenes. At length Audran got wind of this enterprise; but he was absolutely astounded at the talent displayed by his pupil. He was feign to praise the work, and to speak in unmeasured terms about it, but secretly he was alarmed because he saw that there was a positive danger that he would lose his able assistant. To Watteau he spoke in disparagement of his paintings, and strongly urged him to continue in the old groove. Watteau at once saw through his arguments, and detected their selfishness; and his ardour in Audran's interest cooled considerably. At this period, too, a yearning for home began to disturb him. He would leave Audran and Paris, and go and see his parents, and his birthplace. He confided his idea to his friend Spoede, and to him deplored his want of means. Spoede was as poor as Watteau, but he persuaded him to allow M. Sirois—an opulent picture dealer—to

Mansell photo.] [*Wallace Gallery.*

LE RETOUR DE CHASSE

see *Le Départ.* At once Sirois bid sixty livres for it; and Watteau, feeling himself almost as rich as Crœsus, closed with the bargain. He had never before been nearly so wealthy. He made his final preparation for the journey; but before starting, Sirois sent for him again, and offered him two hundred livres to paint a companion picture. Greatly elated, Watteau bid farewell to his master, and, gathering up once more his paints and his brushes, he set out for Valenciennes.

AT VALENCIENNES—AND AGAIN IN PARIS

WATTEAU was received with open arms by his parents. They had heard only very occasionally from him, though, no doubt, reports of his success had reached them. He had never made companions in Valenciennes, so there were no friends of his own to share in his welcome. The memories of his boyhood were like a gentle dream, but his character and his tastes had developed in Paris. He was struck—silent as he was and undemonstrative—with the dullness and stagnation of the provincial city. The old sights and sounds had lost their allure. His parents—good people and prosperous—were decidedly behind the times. He was disappointed and cast down.

The date of his return to his native town was September 11th, 1709, the day after the battle of Malplâquet. Very soon wounded soldiers began to find their way into Valenciennes, where they were hospitably entertained and nursed by the town's folk. Among the refugees was a grenadier from Marseilles called de la Roquet. This man had had his leg broken by a bullet, and he was carried by his comrades to the house of M. Watteau, where he was tenderly waited upon by Antoine's mother. Military scenes had already inspired the young artist, so the grenadier's uniform and conversation revived old memories. At once a warm friendship sprang up between the two men, and Watteau found his companion very useful, not only as a model, but in giving him a correct knowledge in questions of uniform, position and drill. Watteau set to work at once upon his picture for M. Sirois, and finished it quickly. He called it *Halte d'Armée.* Other paintings followed: *Le Recruit allant joindre le Régiment*, *L'Escort d'Equipages*, etc. For background in almost all these works Watteau made use of the elegant spire of the Abbey Church, and of the Flemish-like landscapes around Valenciennes. At this time he was not only a colourist in the full meaning of the term, but he was also a "one colour man"—brown he joined to red, and dispensed with blue and silver. Certainly there are traces of green in his verdure, but his foliage was that of the autumn. "This work," says one of his critics, "was the product

of a sombre and indigent palette." Two pictures there are, however, now at St Petersburg, painted during this second Valenciennes period, which are examples of a more generous colour scheme —*Les Fatigues de la Guerre* and *Les Délassements de la Guerre.*

A year passed slowly, and Watteau began to weary of the monotony of his existence; just as he had wearied in Paris of the variety and complexity of life. He missed greatly the charm of music and the opera. There was no "La Montague" to gaze at and adore. Quite as suddenly as he had made up his mind to quit Audran and his duties at the Luxembourg he now hurriedly determined to return to his haunts in the capital. His absence had been remarked at the galleries and in the studios. Both Gillot and Audran were very loyal to their pupil, and ceased not to exhibit his work and to extol his merits. His pictures painted for Sirois were engraved by Cochin. They attracted universal notice, and many enquiries were made as to the whereabouts of the Valenciennes artist. The year after his return to Paris found Watteau working hard for many patrons. His decorative designs and pictures, on copper, wood, and canvas, were in great demand, and fetched good prices. For example, here is the copy of a receipt for a painting:—

J'ai reçu de Monseigneur le duc d'Urlain 260 livres pour un petit tableau representant un jardin avec huit figures.

Fait à Paris le 14 Avril 1711. A. W.

What this picture exactly was, or what has become of it, nobody knows. Unhappily, Watteau never, or very rarely, signed his work. Along with more important commissions, the artist's time was occupied in depicting ravishing little scenes for the decoration of personal objects, furniture, etc. His studio became the *rendezvous* of the ladies of the court. Marchionesses vied with ballet-girls in the distinction of sitting to him—the "painter of beauty," as he began to be called. Some of these *morceaux* [1] are of great value from the fact that they represent the well-known features and figures of celebrities of the time. At this period too, Watteau executed some admirable portraits, one of the best being that of M. Pater, of Valenciennes, father of Jean Baptist Joseph Pater, who became his pupil and imitator. Among those who welcomed Watteau back to Paris was M. Pierre de Crozat, "a man amiable, *spirituel*, and fond of artists." He encouraged all rising painters, helping them with his counsel, and opening his purse to them. He was the son of a financier, Antoine Crozat, Marquis du Châlet, and became a Mâitre de Requêtes, and held a place near the King. He was a great collector of works of art. His picture gallery was one of the finest in Europe. It contained upwards of four hundred pictures, most of them of great excellence—belonging chiefly to the the Italian and Flemish Schools. In 1712 M. de

[1] Some of these may be seen, in the form of miniatures, in the Wallace Collection at Hertford House.

Crozat invited Watteau to take up his residence at his house in the Rue de Richelieu, made him free of his gallery, and commissioned him to paint four pictures of "The Seasons" for his *salle-à-manger*. Watteau was delighted, and now, perhaps for the first and only time in his life, he threw off his melancholy, and entered fully into the gaieties of the world of fashion.

M. de Crozat's house was the resort of artists from Italy, Flanders, and elsewhere. There also resided, among other French artists, M. de Lafosse, who was busy painting the ceiling of the Great Gallery. With all of these Watteau held daily intercourse, enquiring into their methods, and studying their sketches and designs. M. de Crozat entertained largely, not only in the Rue de Richelieu, but also at his charming country-place, Montmorency. There, in the splendid *salles*, full of objects of art, and in the spacious gardens, luxuriant in foliage and flowers, were gathered all that was artistic and brilliant in Paris society. There were masked balls, and musical reunions, pic-nics and Venetian fêtes. This was Watteau's opportunity, and happily he seized it. Prominent among Watteau's patron's and close friends was the Comte de Caylus. He was a son of the celebrated beauty, the Marquise de Caylus, cousin to Madame de Maintenon. He was born in 1692, and, like M. de Crozat, was a protector of artists and their friend. He died in 1765. He went into raptures over Watteau's style and work at this period., and in his "Vie

d'Antoine Watteau" he rays:—"He created a new world—a people came forth from his brain marked by caprice and elegance in a manner unknown before."

Whilst studying and copying the Correggios, Giorgiones, Titians, and Palma Vecchios, and other *chef d'œuvres* in the Crozat gallery, and revelling in the thousands of drawings and prints in that famous collection, Watteau was introduced to M. de Julienne, a friend of M. de Crozat, and a great *amateur et connaisseur.* He was Director of the Tapestry Manufactory at Gobelins, and had charge of the chemical laboratory there. He was ennobled by Louis XV. in 1737. He died in Paris in 1768, at the advanced age of eighty. This patron proved himself to be one of the painter's best and most valued friends. They became on terms of the greatest intimacy, and Madame de Julienne, herself, posed to Watteau for many of his best pictures. She was the undoubted model of one of his very finest renderings of the nude —*La Naïade.* Madame de Julienne, too, was extremely useful to Watteau, finding him beautiful materials, and helping him to drape his models. Of these, Watteau's favourite was a servant girl, whose features and bust he produced over and over again in his drawings and studies. Her rusticity of appearance and naturalness in pose exactly suited him.

Between 1712 and 1716 few details of his life and work are recorded. Count de Caylus,

his devoted biographer, was sent on foreign service, and was present at the siege of Freiburg in 1713. In 1714 he was in Rome, and remained there a year; and then travelled to the East, and did not return to Paris till 1717.. M. de Crozat, in 1714, also made a lengthy tour through Italy, leaving, it is supposed, Watteau busy at work in the Rue de Richelieu. In 1716 the Duchesse de Berry, daughter of the Regent, purchased the Château de la Muette. She commissioned Watteau to decorate several rooms and also many articles of furniture. This was the artist's Chinese period, and although the actual paintings have disappeared, very many drawings and sketches are preserved showing Chinese scenes *à la Watteau!* At this time, also, he was engaged in painting the portraits of certain Eastern ambassadors and dignitaries who were in Paris. Many heads of negroes also belong to this period. Probably, too, *The Music Party*, in the Wallace Collection—with its black page-boy—was produced at the same time. But generally speaking, Watteau's work was divided into three principal channels—*fêtes galantes*, character figures, and, the old favourite, the Italian comedians. His best pictures of the latter subject was painted in 1716, upon the return of the famous strolling players to France, after the revocation of the edict of expulsion.

But, once more he began to tire of his environment, and to weary of a life of gaiety and

extravagance. He quarrelled with all his friends, and evinced a petulant and discontented temper, and it was with the utmost difficulty he was persuaded to finish his commissions. He gave up his luxurious quarters at the house of M. de Crozat, and took a modest apartment at Sirois'. Here he hid himself, and allowed profound melancholy to get the mastery of him. He declined all invitations, and refused to let his address be known. His health, too, from overwork, began to suffer. In consequence he thought he would like to visit Italy, and its pictures, which had fired his imagination and taught him so much at the Louvre, the Luxembourg and at M. de Crozat's. Unfortunately for the success of his project, he found himself without funds. He had spent freely all he had earned, and had saved nothing. At Sirois' Watteau made the acquaintance of M. Jules J. Gérsaint, Sirois' son-in-law, who knew how to hold the pen, if not the brush, and whose "Catalogues" are of such immense value to-day. Writing of his new friend, Gérsaint says: "Watteau was of moderate stature, and of a delicate constitution. His character was restless and changeable; impatient and timid; cold and reserved. He was something of a misanthrope, and an unmerciful critic. He was always discontented with himself and with others. He spoke little, but read much in his leisure time. He was capricious, and a libertine in his emotions, but a good, though

somewhat trying, friend." Gérsaint urged Watteau to solicit the king for a *pension du roy*—a benefaction bestowed upon artists "who showed good promise, and who wished to perfect their art in studying upon the spot the foreign schools." This Watteau resolved to do, and, as a means to the end, he one day, with Sirois' consent, carried his two first military pictures to the Royal Academy, and stuck them up in the artist's vestibule. They attracted the attention of all who passed by. Among them was M. de Lafosse, a celebrated pupil of C. Le Brun, who was regarded by his contemporaries as almost an equal of Rubens, Vandyke and Titian. De Lafosse asked whose the paintings were. The attendant replied—"they belong to a young man who wishes for a *pension du roy*, that he may visit Italy." The master asked his name, and when he heard that it was Watteau, the *protégé* of M. de Crozat, he asked that the painter might be shown in. After a kindly greeting, de Lafosse said:—"What are you going to look for in Italy? Believe me, you are ignorant of your talents, and you discredit yourself and your ability. *Mon Dieu!* you know more than we do. It is not the road to Rome which you should take, but the direct way to the Academy. No one here can paint in your style nearly as well as you. Submit yourself to our regulations, and take your place amongst us."

Watteau was astonished and delighted. He

abandoned his journey, and shortly after he was received at the Academy under the title of "Peintre des Fêtes Galantes." This event took place on August 28th, 1717—five years after his admission as a graduate. During all this time Watteau had been more or less busy upon a picture for his reception as an Academician. His friend, Comte de Caylus, blamed him greatly for indolence and uncertainty. The delay was due in some measure to the frequency with which he altered the composition of his painting, going so far as to rub it entirely off on more than one occasion. Many times the authorities at the Academy made enquiries and addressed cautions. At last Watteau received a notice that the picture must be delivered within one month. With feverish haste this was accomplished; and the canvas was examined by the inspectors—Jean Barrois and Antoine Coypel. It was entitled *L'Embarquement pour l'Ile de Cythère.* It made an immense sensation. Nothing more graceful or brilliant had ever been offered as a *piéce de réception.* The verdict of the Academy was acclaimed by the world outside. Watteau is, perhaps, the only artist who ever became an Academician without influential friends to press his claim, and entirely by the high merit of his work.

From the moment of his reception, and the exhibition of his masterpiece, every door was open to the artist. *Le beau monde* dressed, posed, pic-niced, conversed *à la Watteau.* Suc-

Mansell photo.] [*Wallace Gallery.*

LES CHARMES DE LA VIE

cess, however, did not affect him; with all his faults—and they were many—he had no false pride. He went on just as before, working alone, and manifesting the same discontented spirit. Flattery and praise greatly irritated him. Nothing in his career can be related more characteristic of the man than the story of his interview with a rich Englishman. This visitor with difficulty gained admittance, and taking up a little picture from the floor, he laid twenty-five gold pieces upon the chimney-piece, and bolted! Watteau, who had just made up his mind to destroy the picture, chased the man downstairs, and into the street, bareheaded, shouting at him and calling him a thief! After the explosion he returned to his room, and, throwing himself upon his bed, was ill for several days.

In 1718 Watteau was appointed "Peintre du Roy." The years 1718-19 were marked by the production of some of his most splendid pictures. The *Amusements Champêtres* and the *Music Lesson*, in the Wallace Collection, belong undoubtedly to this period.

IN LONDON—THIRD PARIS PERIOD—DEATH.

WATTEAU, whose health had never been robust, developed a restlessness and an irritability peculiar to phthisical temperaments. He broke with all his patrons, and grieved

Sirois, whose patience he had tried to the utmost. He found a new friend in M. Nicholas Vleughels, a rising artist, whose acquaintance he had made at M. de Julienne's. Vleughels afterwards became Director of the Academy, and died in Rome. The two set up housekeeping together. No one noted Watteau's condition with deeper concern than de Julienne. He did all he could to cheer and interest him; and Watteau has left an appreciation of his solicitous friendship in the shape of several charming letters. Among de Julienne's artistic and literary intimates was the Abbé des Noiresterres, who was the possessor of some good pictures. One of these de Julienne persuaded the Abbé to place at Watteau's disposal. The artist was delighted with this courteous attention, and wrote to his friend as follows:—"It has pleased the Abbé des Noiresterres to send me that canvas of Rubens, in which are two angel-heads, and, in the cloud beneath, that woman's figure. Absorbed in contemplation I have been unable to contain myself since the moment I received it, and my eyes are never weary of turning towards the stand on which I have placed it, as on a tabernacle."

Unhappily, Watteau became worse and worse. He was attacked by an internal ailment, which greatly affected his nervous temperament, and caused him to give way to deep depression. His friends, de Julienne, de Crozat, de Caylus, the Abbé Haranger, and Gérsaint, held a con-

ference, and advised him to travel. But where? Italy had lost its allure, but the sick man's eyes turned towards England! In London resided a specialist—Doctor Meade—whose fame had reached Paris. He was physician to the King. Accordingly, in October 1719, Watteau set out for England, and found a lodging at Greenwich. The artist's renown preceded him to London; and, whilst the doctor prescribed for his distinguished patient, Watteau executed for him two pictures — *Les Comédienes Italiens* and *L'Amour Paisible.*

The great world patronised the French painter liberally, and showered commissions upon him. He was received in the highest circles, and was presented by Dr Meade to the King. Under royal command he painted six pictures, all of which are in Buckingham Palace. The two in the Dulwich Gallary—*Le Bal Champêtre* and *Le Repas dans un Bois*—were painted at Greenwich. The former, often called *Le Bal dans un Colonnade*, was reckoned a masterpiece. Among other paintings finished in England were two military scenes, *Le Départ de Garnison* and *Le Détachement faisant halte.* These were purchased by Sirois, who sold them to the Prince de Condè, one of Watteau's later patrons, whose country mansion was at Chantilly, where he had a splendid collection of drawings and paintings. No doubt a good many of the "Watteaus" which now adorn private collections in Great Britain were painted during the

artist's sojourn in England. Much as he disliked flattery he was not proof against the well-filled purses of his English patrons. It is said that the all-absorbing desire to acquire money, which marked his latter days, was created in London. "C'est la," he said to Gérsaint, "ou je commençais á prendre du goût pour l'argent!" Watteau's sojourn in England was short, but short as it was, it proved to be a grave mistake. The gloom and lack of sunshine greatly depressed his spirits, whilst the cold and unsympathetic character of the people plunged him in profound sadness. He sighed for the brighter skies of his native land, and for the animation and *élan* of his compatriots. Dr Meade advised him to go home; and home he went. Ten months of loneliness and hard work had told on him—Watteau returned to Paris really a dying man. He first put up at Gérsaint's; "just to keep his hand in," as he said. Here all his whims and fancies were respected; still, he was haunted by the fear of dying without means to pay for his funeral! The gay city seemed to be no place for an invalid; but he showed no inclination to slacken his efforts. Very soon his whereabouts was found out, and he was very much pestered by *dêmi-connaisseurs*—dealers and collectors of the baser sort—who preyed upon his fears. A work of an unusual character and purpose engaged his brush almost immediately after his return to Paris,—*L'Enseigne* it is called,—

actually the sign to go over Gérsaint's shop. This he finished in eight days. All Paris crowded the footpath to view this unique composition, until Gérsaint was compelled to pull it down.

Just in proportion as the artist's strength failed so did the brilliancy and piquancy of his art increase. He painted a number of family scenes and humorous subjects. One of the latter, *Le Chat Malade*, was a masterpiece of realistic work and colouring. It represented a doctor operating upon an injured paw of the animal. Its mistress holds the creature with a remarkable but perfectly natural expression of distress in her raised face. The cat is expressing feline indignation to the life. The painting, now lost to the world, was engraved by Leotard. For the most part the painter's art began now to be diverted into serious, not to say sorrowful, channels. Religious subjects and character sketches of the medical faculty occupied his time. The latter subject was, however, sometimes highly humorous : it was the portrayal of the doctor of the Italian Comedian—*Monsieur Pantalon !* Many small but perfectly finished pictures belong to this latest period : among them, probably, the exquisite *Champs Elysées*, now in the Wallace Collection.

Some authorities place *Le Retour de Chasse* also in this category, with much probability ; for a letter to M. le Julienne exists, dated September 2nd, 1720, showing that it was in

hand then, and had been enlarged on the right side.

Early in 1721 Watteau expressed a wish to see once more his parents and his native town. With this in view he sold all his furniture and effects—these realised three thousand livres. In England he had made much money, but this had dwindled to six thousand livres. Still he was satisfied, and made preparations for his journey. The project, however, was abandoned by order of his doctor, and he retired to Nogent-sur-Marne, a beautiful and peaceful country village near Vincennes. There quarters were obtained by his friend, the Abbé Haranger, Canon of St Germain l'Auxerrois, at the "Moulin Joli," the house of M. Lefebre, who was Intendant of the Royal Fêtes; among whose acquaintances and visitors was, quite naturally, "La Montague." Her woman's sympathy for the sad condition of Watteau was at once excited; and in him the old affection revived. The romance of his life now culminated. Youth's dream, of course, was over, but "La Montague" returned his affection. But this happiness was of short duration, for, shortly before his death, disagreements between them reached such a point that they separated, after, as Houssaye relates, "coming to blows!" Here Watteau painted his last picture, a scene from Moliére's *La Malade Imaginaire*. It represented the burial of the sick man! The master was affectionately ministered to by the Curé of

Mansell photo.] [*Wallace Gallery.*

GILLES ET SA FAMILLE

Nogent. Feeling his end to be approaching, he confessed a matter which caused him some misgiving. He begged l'Abbé Haranger to pardon him for having given his features and figure to his pictures of Gilles, committing, as he now considered it, an act of sacrilege! But, even on his deathbed, Watteau betrayed petulance, and whispered to the priest who offered him a crucifix, one of the commoner sort, a remonstrance:—"Take away that crucifix. How could an artist dare to portray so grossly the features of God?" Around his bed were gathered his friends and pupils; and in their presence Jean Antoine breathed his last, resting calmly in the arms of the devoted Gérsaint, on July 18th, 1721: his *rôle* in this life was finished. His life had been very much like his art—ready inspiration, aptness for work, careless and improvident, but human to the end. He left behind him at least one unfinished work—*Christ on the Cross surrounded by Angels.* Writing to Rosalba Carriera, on August 11th, 1721, M. de Crozat says:—"Nous avons perdu ce pauvre Watteau, qui à fini ses jours le pinceau à la main." This lady had painted Watteau's portrait in February 1721. She was a Venetian artist.

The death of Watteau was thus recorded by the Abbé de la Roque, one of his warmest admirers and later friends, in the "*Mércure de France*":—"The graceful and elegant painter, whose death we announce, was greatly dis-

tinguished in his profession. His memory will always be dear to all true lovers of painting."

Watteau's little fortune of nine thousand livres was sent by his friends—de Julienne, Haranger, Hérin, and Gérsaint—to his parents at Valenciennes, together with the proceeds of the sale of his pictures still in his studio and unsold at the date of his death. De Caylus, de Crozat, Mariette, and Gérsaint at once recorded all the details of his career, so far as they were able to recollect them.

Shortly before his death he sent for Jean Baptiste Pater, his most devoted pupil; expressed to him his regret that he had behaved badly to him, asked his forgiveness, and begged him to remain at Nogent, that he might make some amends for neglect and unkindness in the past.

THE ART OF WATTEAU.

IN France the eighteenth century opened with the painting of the two Coypels—Noel and Antoine—Bon Boullongue, and his son Louis, the de Troys, de Lafosse, Jouvenet, Largilliére, Parmentier, Rigaud, and Laguerre. This is a splendid phalanx of painters, but all of them more or less imbued with the spirit of Le Brun —the great, if somewhat pompous, master-painter of Louis XIV. The kindred arts were led by men equally famous. Sculpture, certainly was at its best. Architecture, furniture, and decoration were, however, heavy, conventional and inartistic. Literature, too, and poetry were debased and mawkish. Music and the dance were sombre and restrained. Even the theatre, and its scenery and dresses, did not escape the general depression. The fashions of the time were irksome and retrograde. The Court was ruled by Madame de Maintenon; its functions were stiff and ostentatious. Society was honey-combed with jealousy, intrigue and scandal. Freedom of manners, not to say license, was subject to strict and well defined conventions, irrational as they were hypocritical. The clergy were not a whit

behind other members of the great world in disregard of the laws of morality and integrity. Everybody was wearied with a dull and stupid *régime*. There was a yearning after brighter things; for beauty and the picturesque; for dance and song. Everyone sighed for the gay days of the Grand Opera to come again.

This was the epoch of Watteau's *début*. On his part the young Valenciennes artist, from the moment he entered the studio of Gillot, and saw into his methods, was not slow to mark the fashion of the times, and the trend of public taste. His ideas were in complete accord with the new life and happier prospects of the Regency. Grace was natural to him—it was wholly his own—it was spontaneous, and not the stereotyped plasticity of the antique. His first efforts were no doubt somewhat sketchy and inanimate, but speedily his art developed into a vibrant and perfect style. His two first military pictures produced an immense effect, not only upon Audran and Sirois, and upon the other painters and collectors, but upon society at large. De Lafosse's recognition of the new master-hand was confirmed by universal acclamation. The *Embarquement pour l'Ile de Cythère* took Paris by storm—it was a revelation, fresh and delightful. It was no less than the creation of a new world. The tiny islet, sleeping on the enchanted waters, appears mysteriously enveloped in vanishing vapours. The foliage, realistic and luxuriant,

gives shade and sun their mingled reflections. The atmosphere is a scheme of colour inspiring and scenting the whole scene. The perspective is perfect, and the distinction of light makes a veritable paradise. Cavaliers, gaily apparelled, offer their hands caressingly to their lovely partners, and assist them to embark upon the gay pilgrimage. Venus, slightly veiled, receives her guests in her gondola with a ravishing smile. Overhead the sweetest of loves extend their wings to pilot serenely the course. Everything is full of love and beauty. The only shadows in this entrancing fairy-land are light fleecy clouds, and the rhythmical waving of ever-green foliage. The ripples in the lake are only sleepily disturbed by the silent splash of fountain spray. This masterpiece is in the Louvre, and a replica, nearly as famous, is at Berlin. Here we behold the outstanding characteristics of the Master:—(1) Inspiration, (2) Composition, (3) Drawing, (4) Colour, (5) Touch, (6) Transparency, (7) Costume.

INSPIRATION.

The streets of Valenciennes and their movement taught him the grotesque. The influence of the Flemish painters gave him genre. The great pictures in the Valenciennes churches, of Rubens and other masters, imparted colour. The theatres of Paris, and their decorations and costumes, furnished him tastefulness in design.

The gay crowds in the Luxembourg Gardens offered him graceful forms. Through all these ran a silver thread of rhythm—a charming arabesque of dreams. Ever conjugating the verb *aimer* in all its moods, tenses, and persons, the inspiration of Watteau opens out nothing but serene perspectives. It arouses the desire, it promises endless delight, it makes one dream of love—joyous and eternal. Human life seems to go on for ever like a *bal masqué* in the open air!

COMPOSITION.

"The spirit of Watteau was amiable and graceful in composition, always discreet, chaste, and decent—*amoureux et reveur*, but never *libertin*. His heart was in the right place; he introduced no passion and no vice ruled him. He never painted an immodest picture. On the contrary, his composition was an important factor in the elevation of the tastes of his age." So wrote de Caylus and Guillaume. He strewed with pearls and gems his pictures, which under the names of *Amusements Champêtres* and *Fêtes Galantes*, represented pic-nics and dances, music and sport. As a painter of incidents around him he was a past-master of genre. The recognition of gay and graceful frolic is an essential part of everyday life. Watteau married Nature to the Opera! Thus under trees, often copies of the fantastic plumes, fans, and tufts of the artifically prunned groves of

Gray photo.] [*Dulwich Gallery.*

BAL DANS UN COLONNADE

the Tuilieries Gardens, he presents not only the *élégantes* of Society posed in country guise, but the comical figures of the Italian comedians, with "La Montague" and the *corps de ballet* arrayed as shepherdesses, their sheep being *coquettes* like themselves! The arrangement of his pictures is in faultless taste: each figure and detail has its relative value to the whole composition. Perspective and fore-shortening are alike admirable. Dramatic effect is not wanting, as witness the series of military scenes, and the remarkable *La chat malade*, which, alas, is preserved only in engravings.

DRAWING.

Watteau was the most brilliant and original draughtsman of the eighteenth century. In drawing he stands unsurpassed even by the greatest masters of all time. No designer ever equalled him in piquancy of pencilling. He knew that he excelled in this art, for he drew and drew for the mere pleasure of drawing. The galleries of Europe contain a vast number of his designs, studies and sketches. The British Museum, the Louvre and Chantilly are especially rich in examples. In the former is *Heads of four women and a man.* Scarcely any drawing of the master illustrates so completely his unrivalled combination of force, delicacy, and animation. His strong points are (1) freedom of hand, (2) lightness of touch,

(3) fineness of profile, (4) taste in hair-dressing, (5) characterisation of figures. He was accustomed to gather together his loose designs in book form for ready reference and use. Very often he repeated the same outline with a variety of filling in. He was especially fond of drawing the *backs* of his figures, that he might depict the various beautiful *coiffeurs* of the period. Watteau was what is called a "three crayon man." He used red, black and white chalk generally upon grey paper Quite his favourite medium was vermilion on white carton, and possibly this helped much in the superb "carnations" of his finished pictures. But even in this favourite pursuit his discontented disposition is revealed in a letter he wrote to M. de Julienne, when at the zenith of his fame:—"Je ne fais ce que je veux, en ce que la pierre grise et la pierre de sanguine sont fort dans ce moment."

COLOUR.

As a colourist Watteau "painted," said Leslie, "with gold and honey" He was supreme in his command of gold and silver tones, and these pervade, with ineffable charm, every scheme of colour which adorns his compositions. Rubens was his first colour-master, and his influence is strikingly exhibited by the number of copies Watteau has left of his pictures, either complete or in part. Red is

Rubens hue; so red, silvered down to palest tints of pink, is Watteau's also. Veronese gave him saffron and yellow, hence we see so many of his ladies arrayed in those colours. Titian was his guide in his "carnations"—his flesh-tints—subtle reality with a gloss of gold upon it: the "amber carnations" of the Venetian masters. But one of his colours was entirely his own, and created by him—his pearly, creamy white, like an opal taking reflections from all around. This is very splendidly displayed in his character figure of *Gilles*. His landscapes and forest scenes are very lovely; generally representing the luxuriance of summer and autumn, glowing with golden sunshine. His brilliance in colour is all the more remarkable when we learn how he worked. He used to daub his canvas, or his board, or the copper-plate all over with *huille grasse*, and paint on the top of it! He seldom cleaned his palette. His oil-pot was full of dust and dirt, and mixed with the washings of his brushes.

TOUCH.

Mantz compares Watteau's *lightness* of touch to "the almost imperceptible brush of the petals of a flower made by an alighting butterfly, or by the wing of a fleeting bird!" His clouds are suggestive of shadows rather than the shadows themselves. His verdant lawns and grassy knolls are flecked with delicate wild flowers.

His beauties have a sort of *désinvolture*, which is simply exquisite. It is the airy nothing which gives woman her coquetry and creates an allure far more powerful than that of mere physical beauty. Is there not a charm quite fascinating in their arched lips, as with eyes bent in love and pleasure, his ladies wander with their lovers towards leafy glades, or bestow themselves easily and gracefully upon the greensward? Watteau's excellence consists in a touch, delicate and light, fresh and flowing, which proclaims a sprightly imagination, a perception and a clear expression of shades of character, and the charm of elegance and grace. The little figures of Watteau are instinct with life—we almost expect to hear them speak to us with the voices of marionettes. This beautiful characteristic of the master—lightness of touch—is nowhere better seen than in his drawings and partly-coloured sketches. In them we are able to realise how it was possible for an artist working as Watteau did, *with the point of a full brush*, to create a fairyland!

TRANSPARENCY.

Watteau painted the colour of the air, not merely objects. His richest effects are those of reflection, and the gradation of flashes of light through breaks in thick foliage. "His masterpieces are festivals," writes Mollett, "not only of *galantérie*, they are also feasts of light."

His use of broken tones is as much a characteristic as his exuberance of vivid colour. The irridesences, so to speak, of delicate and changeful hues is astonishing. The lighting up of his pictures is very striking; it has all the brilliant effect of the footlights at a theatre. The illumination seems to issue from some source between the beholder and the scene; the scene and its characters reflecting it back, and producing no dark shadows. Two pictures in the Wallace Collection are fine examples of this treatment — the *Amusements Champêtres* and *The Fountain.* In the former, we see through and through the sylvan glades, the light being reflected by the sheeny bark of the big tree stems. In the latter, the principal group is transfigured by the atmosphere, and is mirrored by the limped water. Watteau is the poet-painter of ideal day-dreams. His transparency is as sweet and free as the illuminating and vivifying breath of heaven. His people and his landscapes are effulgent with the brilliance of high noon, and rejoice with "the god in the car." No less enchanting are his night effects:

> Tout en chantant sur le monde mineur
> L'Amour vanquer, et la vie opportune.
> Ils n'ont pas l'air decroire à leur bonheur
> Et leur chanson se méle *en clair de lune.*

COSTUME.

The question of dress is all-important in the Art of Watteau—quite his most striking charac-

teristic. He delighted to clothe his beautiful and chaste little figures in harmony with the passions and emotions he wished to portray, or in accordance with the characters they represented. Each personification is associated with proper, perhaps conventional, sartorial embellishments. For example, Harlequin, with his many moods, is always in mosaic; Gilles, or Pierrot, strutting and uncertain, wears a ruff and long, open sleeves; Pantaloon, aged and timid, is in neutral tint; Columbine, fair and joyous, is arrayed in saffron or pinky white, and adorned with lace. The Italian Comedians had a subtle fascination for Watteau his life through. He created a distinct method of their representation, which has remained a canon of art ever since. In the *Fêtes Galantes* the Master revelled in radiant satins, and the ever-changing effects of shot-silk and shimmery stuff. His cavaliers and ladies exhibit the thousand and one details of mode and texture. The spangles upon the doublets and tunics, and the lace of the ruffles give distinction to his cavaliers. The rosettes at the breeches knees and upon the pointed shoes have their purpose and their charms. The flowers interlacing the locks, or nestling upon the open bosoms of his beauties, are arranged with exact taste. If the happy groups which people the canvases of Watteau do not wear the actual historical costumes of the period; and if he has introduced into their habiliments fancies suited to their

manner of love-making, is it not because the life of the eighteenth century needed such a teacher of beauty and decorum? When reality is so nearly akin to ideality, is not caprice the divine right of the artist? Watteau and his pupils had the *entrée-en-famille* as well as the *entrée à la court*. The following anecdote reveals the fashion of the day in its *sanctum sanctorum*. Madame de Grignon, writing to her daughter, Madame de Simiane, says:—"Nothing can be more delightful than to assist at the toilet of Madame la Duchesse (de Bourgoyne), and to watch her arrange her hair. I was present the other day. She rose at half-past twelve, put on her dressing-gown, and set to work to eat a *méringue*, and then to trim her hair. She curled and powdered it herself, eating meanwhile, her fingers holding alternately the puff and the *méringue*. She eat the powder, and greased her hair. The whole formed an excellent breakfast and charming *coiffeur*!" These interesting toilettes, which resemble the morrows of resplendent balls, but are merely the dawns of ordinary days, endowed the painter with all the liberties of the *masque*. If Watteau and his followers do seem to abuse at all their freedom, the very spirit and grace which they impart leave no room for complaint or protest.

It is no slight praise to say that Watteau knew exactly what he aimed at, and that he succeeded in attaining his object. His Art

stands alone as the essence of fashion, elegance and *entrain*. His great reputation rests upon his unrivalled grace in depicting the life and movement of his time. His pastoral scenes, or scenes wherein the distractions of society are portrayed, are invested with a subtle charm of originality quite unknown in the art of his predecessors. Watteau was a great painter—an inventor and a creator—and the acknowledged head and Master of the delightful School of Painters of the *Fêtes Galantes*.

THE SCHOOL OF WATTEAU.

WATTEAU'S success was so pronounced, and his fame so extended, that he did not lack for imitators and pupils. He was acknowledged by his contemporaries as the founder of a new School—"the Painters of the *Fêtes Galantes*." The gay world regarded him as "the prince of court painters." Among the most conspicuous of his pupils and imitators were the following:—

1. Nicholas Lancret was born in Paris on the 22nd of January 1690. His father was a coachman, two of his uncles were labourers, and his grandfather a working builder. When he was fifteen he entered the studio of M. Pierre d'Ulin, Professor at the Academy, but he did not stay long with him, but became a pupil of M. Claude Gillot—Watteau's master. He remained with him some years, and learned from him light and shade, boldness and grace of method, and correctness of drawing. In 1714, his two first pictures of importance appeared:—*Le Bal Champêtre* and *Une Danse dans un Bosquet*. Both of them

gave indications of characterisation, freed somewhat from the overpowering influence of Watteau. Lancret was received at the Academy on March 24th, 1719, under the title of "Peintre des Fêtes Galantes," just as Watteau had been two years before. Lancret's married life was very happy, but all too short. In 1740 his health began to give way. The incessant toil of forty years had undermined his constitution. He became a confirmed invalid, but his wife soothed his sufferings by her devoted love and care. On September 14th, 1743, Nicholas Lancret breathed his last in his well-beloved Paris, at the comparatively early age of fifty-three. Lancret has been called the "Art-child of Watteau." Less striking than his Master, he was more painstaking, and his execution was more precise. His pictures lack Watteau's golden glow, and he failed to invest his work with the master's airy gracefulness. Although very many of his paintings have been mistaken for Watteau's, close examination shows less delicacy of composition, and less brilliant colouring. Lancret, on the other hand, never exaggerated, although his freedom is great. If Watteau was the "master poet-painter of the eighteenth century,"

Mansell photo. [*Wallace Gallery.*

MADEMOISELLE CAMARGO. BY LANCRET

his pupil was its prose-artist. The pleasure and allure of Lancret's subjects are substantial. His dominant colour is a delightful silver grey, subdued, honest, and life-like. To great truth and naturalness he added good execution. His figures are well grouped, and are lively and agreeable. The chief characteristics of Lancret's Art are:—(1) Correct design; (2) grace of outline; (3) admirable colouring; (4) mastery of light; (5) truthful details; (6) motion; (7) splendid finish. His work is attractive in a high degree, and is expressive of the lightness and brilliancy of the age in which he lived.

2. Jean Baptiste Joseph Pater, or, as some writers spelt it, Parterre, was born at Valenciennes on December 29th, 1695. He was the eldest of four children. His father was a wood-carver of no especial mark. He and his family were friendly with the Watteaus. "He had in him everything which goes to make an excellent painter, but his intense craving for money caused him to devote no time to the very necessary elements of drawing and study." He allowed himself no relaxation and no amusement. He rarely left his studio. Into his life entered no romance, such as associated Watteau and "La Montague," or Lancret

and "La Camargo." So far as we know, he never married, but lived the life of a recluse amid the gallantries and frivolities of his contemporaries. Pater was admitted a member of the Academy on December 29th, 1728—his thirty-third birthday—under the title of "Peintre des Sujets Modernes." His more important "Piéce de Réception" is called *Réjouissance des Soldats*, and is remarkably like Watteau's work in his military subjects. Of the last few years of Pater's life we have absolutely no records. He died at his humble lodging, near the Pont Neuf, on the 25th of July, 1736. Although high rank has been accorded to Pater as a painter of the *Fêtes Galantes*, his Art cannot be regarded as more than an echo of that of his Master. In subject and composition, he was almost a slavish imitator of the "Mâistre Peintre." His drawing is inferior, and his touch far less delicate. His groups are well arranged, but are wanting in animation. His heads are uninteresting and lack expression. Nevertheless, he had several good points, and his chief characteristics were:—(1) Evenness and brilliancy in general tone; (2) delicacy and sparkle of colour; (3) good perspective; (4) transparency and atmosphere; (5)

Mansell photo.] [*Wallace Gallery.*

CONVERSATION GALANTE. BY PATER

accuracy in landscape and buildings. The greatest compliment which can be paid Pater—and one which he himself would have valued very highly—is, that he succeeded so well in copying the method and manner of Watteau, that very many works, undoubtedly by him, are to this day ascribed to the Master.

3. Philippe de la Hire. Born in Paris 1677, died 1719. He painted many *Répas*, or pic-nics, *à la Watteau*, and was much in vogue.

4. Nicholas Anchilus. Born at Antwerp, 1688; died at Lyons, 1735. A painter-decorator of much note, who made excellent copies of Watteau's "heads" and *coiffeurs*. He also painted several *Conversations*. He visited England.

5. Philip Mercier. Born in Berlin, 1689; died at Hanover, 1760. He was much in demand for domestic scenes and humorous pictures, marked by the vigour of Teniers and the refinement of Watteau.

6. Cornelius Van Troost. Born in Amsterdam, 1697; died 1750. He was styled "The Dutch Watteau." His work is excellent, and has much of the ease and lightness of *le grand Watteau*. His

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UNIVERSITY OF ILLINOIS

numerous drawings were done with delicacy.

7. Bonaventura De Bar. Born in Paris, 1700. Elected a Royal Academician in 1728. A beautiful *Fête Champêtre* by him is in the Louvre. He also made an excellent copy of *L'Embarquement.* He died in 1729.

8. Peter Angelis. Born in France, 1685. He was a pupil actually of Le Moyne, but painted "pastorals" with many of Watteau's characteristics.

9. Joseph Francis Nollekens. Born at Antwerp, 1706; died 1748. His landscapes are very beautiful, their transparency and atmosphere are very like the Master's. His figures, too, are painted with grace and truth.

10. Peter A. Quillert. Born in Paris, 1711; died at Lisbon, 1739. He went to Portugal as portrait-painter to the Queen. His work was very good, as also were his little *morceaux à la Watteau.*

11. Michael Barthélemy Olivier. 1712–1784. He was painter-in-ordinary to the Prince Conti, or Condé, who had also patronised the master himself. He worked for some years in Spain. At Versailles are three *Conversations,* and in the Louvre a really splendid picture, called *Thé à l'Anglaise.*

12. Carl Eisen, of Valenciennes. 1720-1778. Master of design to Madame de Pompadour. He illuminated very many of the exquisite books and booklets, which, with their beautiful bindings are treasured up in collections everywhere

One of the most celebrated followers of Watteau was François Boucher, the typical painter-decorator of the Louis Quinze period.

These, and others, both in France and in Flanders, were painters of the same vein—"that of lightness, of decurum, the pleasures of music and the dance, the elegancies of light refreshment, the attractiveness of comedy and of dress, the beauty of the nude, and the glow of healthy life, the piquancy of delightful galantries, fun, frivolity—and fashion—with no suggestiveness of an aftermath of suffering or even of regret." The influence of Watteau was immense, not only in France, but among artists everywhere. Imbued by something of his inspiration, the cold and classical methods of his time yielded to the warm sunshine and sweet naturalness of his style. His brief sojourn in England was not without its infiuence upon British art and artists. Indeed, he exercised a marked force so far as imagination, originality, humour, and colour are concerned. There was no native talent of such distinction and character as his. Copyists he

had by the score, and his work affected even the greatest masters of the British School. Conspicuous among these stands out Gainsborough, whose style, composition, and attractiveness owe much to the influence of the great French painter. His masterpiece, *Perdita*, in the Wallace Collection, is quite *à la Watteau*, not only in the treatment of the foliage and the background, but also in the easy pose of the fair but frail, actress. The Suffolk trees are quite like those in the Luxembourg Gardens, and Perdita is reminiscent of "La Montague"!

OUR ILLUSTRATIONS.

THE chief of our eight illustrations is the *L'Embarquement pour Cythère* (*frontispiece*), by Watteau, which has aleady been mentioned at length on page 36, as it forms the key to much of the artist's work. Of the remaining seven, five are from the works of Watteau, and one each is by Lancret and Pater. Of the Watteau pictures the first is—

Le Retour de Chasse—also called *Le Rendezvous de Chasse* (p. 16)—is an idyll of country pastimes idealistically composed. The foliage, luxuriant and varied, is certainly reminiscent of the Tuilieries Gardens, but the vista opened out by the forest glade is delightfully fresh and natural. The stream, gracefully winding, seems to lose itself where sky and landscape blend in vapourous colours—worthy of Rembrandt. The animated group of amorous ladies and their courtiers, with the Princess de Conti—Condé—dismounting from her horse, assisted by her gentleman in red, is beautifully drawn. The shimmery effect of shot-silk, with the cunning little tucks, in the costumes, is ex quisite—one can almost see the play of sunshine upon the delicate pinks and blues and yellows. The "carnations" are to the life.

The whole scheme of colour pervading atmosphere and scene is manipulated with ease, harmony, and delicacy of touch. The ease and grace of the *tout ensemble* are charming. The head of the bay horse is a brilliant piece of work, revealing an unexpected talent of the Master, who so rarely introduced such animals in his pictures. This masterpiece was painted at Sieur Sirois', in 1719 or 1720. In 1787 it fetched no more than £40 at a sale. Together with its companion, *Amusements Champêtres*, it passed into the collection of Cardinal Fiesch. The Duc de Morny bought it for £1,200, and at his death Lord Hertford secured it for £1,440.

Les Charmes de la Vie, or *The Music Party*. (p. 26). The landscape represents, perhaps, the old Tuilieries Gardens, with the more distant Champs Elysées. The portico, with its variegated marble pavement, is part of the Palace. The grouping of the figures is almost exactly like that in *The Music Lesson*. The mandolinist's costume is of a lighter shade, and his pose is easier, and the hand upon the strings of the instrument more natural. The pose of the group of two ladies and a cavalier is remarkably elegant—the ladies' hands are beautiful. The children playing with a King Charles' spaniel gives character, as do the black servant, the sleeping dog, and the wine-cooling cistern. The perspective, with

its proportionate group of figures, is in admirable drawing. The time of day depicted is high noon, and everything is brilliantly lighted by the warm summer sun. The play of shade and shine is exquisite. This picture belonged to M. de Julienne. It was sold in 1776 for £260. In 1848 Lord Hertford secured it for £945.

Gilles et sa famille (p. 32), is not the least striking of the very many representations of the master's favourite character. The second title is far more correct:—

> "Sous un habit de Mezzetin,
> Ce gros brun au riant visage."

The features of Gilles are those of the Abbé Haranger—although Mariette says it is "a take-off of the Sieur Sirois." The other four figures are evidently portraits of members of the household. The dress of Gilles is very graceful—the delicate blue stripe gives character and distinction. At the Julienne sale, in 1767, the picture was disposed of for the sum of £28. It was afterwards bequeathed to Louis Philippe, at whose death, in 1853, it became the property of Lord Hertford for a sum of £735.

Bal dans un Colonnade (p. 38). At one time this painting was looked upon as a masterpiece; but now it is sadly faded. Perhaps this is due to Watteau's proverbial carelessness in the use of his pigments. How-

ever, one can detect very admirable composition; and, by studying Pater's splendid copy of it in the Wallace Collection, conceive what must have been its pristine magnificence. The colonnade is that of the Tuilieries, the landscape is a souvenier of Valenciennes, and the trees are those of the Luxembourg Gardens. The features of the cavalier dancing a minuet with the lady are those of Louis XIV. Sir Joshua Reynolds, who saw it soon after it left the Master's studio at Greenwich — for it was painted in England — says of it:—"I adore Watteau, he instils into his little figures the *spirituel* touch of Velasquez, and the colour of the Venetian School." At a sale in 1863 this picture fetched £1,480.

Le Dénicheur de Moineaux.—A shepherd and shepherdess are seated upon a rock. He is showing her a sparrow's nest, and she, with one hand upon his knee, throws her head back to look at it. The pose is delightfully easy and natural. Roses are strewn near the girl, and a brown-and-white dog lies by his master. A spring of water bubbles out of the rock. The foliage is fresh and green. A richly-toned sky —all yellow and blue—fills up the picture. The light is concentrated upon, and, as usual, is reflected from the girl. This is one of the Master's best pictures. It was engraved by François Boucher in 1756.

[*National Gallery of Scotland.*

LE DÉNICHEUR DE MOINEAUX

LANCRET.

Mademoiselle Camargo Dancing (p. 48), is at once the most characteristic and most delightful example of this master's work in the Wallace Collection. One can almost see her feet move in time to the music of her companion. Historically, it is interesting: She was the daughter of a noble family, very lovely, and the most exquisite dancer of her day. She made her *début* at the Opera in Paris in 1726, and everybody raved about her. She broke all hearts, so that, on the second night of her appearance, twenty duels were fought. The King was one of her adorers; but, after all, she died unmarried and in poverty. This delightful little picture cost Lord Hertford £396.

PATER.

Conversation Galante (p. 50).—Twenty-eight figures. The composition is good, and the figures are well posed. The colour is excellent, especially the white and pink lady. She, and the group of children playing, are quite *à la Watteau*. The trees are beautifully rendered, and the landscape, with dip down to the sea, is exquisite—the brilliant light playing upon the headland is transparency itself. The air is coloured, and the whole perspective, with the intermediate groups of beaux and beauties, is perfect. This is, perhaps, the best example of Pater in Great Britain.

THE CHIEF WORKS OF WATTEAU.

"We recommend attention to the works of Watteau for excellence in the florid style of colouring."—Sir JOSHUA REYNOLDS.

"The possession of a 'Watteau' confers a certain distinction upon the Collection which it adorns."—CLAUDE PHILLIPS.

M. DE JULIENNE caused the greater number of Watteau's drawings, studies, and pictures to be engraved; and further, compiled a noble record of the Master's life-work. This was published in 1734, in the form of a colossal *Recueil* under the title of "L'Œuvre d'Antoine Watteau, Peintre du Roi, etc." This consists of three large volumes of engravings by B. Audran, Tardieu, Cochin, Thommesen, Cars, and many others. There are nearly six hundred plates. Some years later, the Baron de Vézé collected upwards of nine hundred examples. It is computed that the whole of Watteau's work amounted to more than twelve hundred items!

The identification of very many of these is impossible, for the following reasons:—

(1) Watteau never signed his works.

(2) Some of his pupils—notably Lancret and Pater—made such excellent copies,

that they are regarded as the work of their Master.

(3) The titles of the pictures have been very frequently altered—indeed, many bear two or three names.

(4) Very few are dated.

Huot de Goncourt, in his admirable "Catalogue Raisonné," arranges the works of Watteau in the following categories :—

1. Etchings (*Eaux forte à la main*).
2. Portraits.
3. Satirical and allegorical pieces.
4. Religious subjects.
5. Mythological paintings.
6. Historical pictures.
7. Military scenes.
8. Theatrical pieces.
9. Character figures.
10. Domestic episodes.
11. Rustic and amorous groups.

Watteau's *Drawings* are classified as—

1. Character figures.
2. Heads.
3. Fashions.
4. Comedy.

Examples of all these are to be found in most of the public galleries, and very many of the private collections throughout Europe.

GREAT BRITAIN.

By far the greater number of Watteau's known pictures and drawings are in Great Britain. They reached the United Kingdom chiefly after the Peace of Amiens, and after that of Paris, when dealers in artistic objects bought up, at ridiculously low prices, all that they could lay their hands upon, and sent their bargains across the channel. Watteau's style exactly suited British taste — which delights in landscapes — appealing as they do to the national love of country, and of country pursuits and pleasures.

WALLACE COLLECTION.

Amusements Champêtres.

This is generally considered the master's finest landscape. The naturalness of the trees, and the breaks in the foliage, through which the light shines beautifully, are in his best manner. The sunshine upon the lake—it is early afternoon—and the colour of the air are brilliantly transparent. The thirty-four figures are arranged most gracefully. In the principal group, the three ladies are exquisite—their features, their skin, their dresses of shot-silk, are in the lightest touch. The cavaliers are no less distinguished ; the green sleeve of one, and the red cloak of the other, are marvellously painted, The light seems to dance from tuck to fold, to wrinkle, and to pleat. The flower-flecked grass is lovely : nothing can exceed the harmony and the richness of colour. What gives distinction, however, are the bold, bright tree-stems—they appear to stand out of the picture, and impart a vivid actuality to the whole composition. To stand a little way off, to the right, and with shaded eyes to gaze at this superb work, produces an effect which is quite a revelation ! The scene is the old Champs Elysées, as seen from one of M. de Julienne's balconies The

picture was in Cardinal Fiesch's famous collection; then the Duc de Morny purchased it for £2,400. It is nowhere stated how much Lord Hertford gave for it.

The Champs Elysées

A very attractive little picture, and hung, as it is by design, next to the superb *Amusements Champêtres*, is remarkably interesting. It will at once be noted that the design is almost an exact replica in little of the larger picture. This is quite in Watteau's manner, and in it we see a trace of the effect produced in him by his drudgery at Métayer's. He very often created a composition which suited him, and then he repeated it over and over again. The colouring of this picture, which is upon wood, is not so gorgeous; nor are the lights quite so brilliant as in the *Amusements Champêtres*. The hour of day also is different—it is, perhaps, just after sunset. The principal group is varied also by the substitution of a lady in yellow sitting against a tree for the green-sleeved cavalier. The finish of the figures is life-like, after the manner of miniature painting—the "carnations" are especially natural. The pose and ease of the *tout ensemble* is delightful. It is quite one of the Master's best works, and was painted for M. de Julienne. At the sale of his art treasures, in 1776, M. de Gagny bought it for £400. Then it passed into the possession of the Duc de Morny; and so on to the hands of the Marquis of Hertford.

Le Retour de Chasse. *See* page 55.

The Music Lesson.

Is an exquisite little picture, revealing three outstanding characteristics of the master:—(1) the play of light on and from the shimmery pinky-brown costume of the mandolinist; (2) the beautiful

reflections upon the face and bosom of the lady from her elegant blue-and-white shot-silk dress—an effect heightened here by the pinky blush of the rose at her breast; (3) the sweet, inquisitive faces of the two children. Watteau knew exactly how to hit off the indefinable expression of childish curiosity. This picture would seem to have been a sort of *avant courrier* to the more ambitious painting of *The Music Party.*

THE MUSIC PARTY. *See* page 56.

THE FOUNTAIN.

Is quite startling in its brilliance of light, and in the marked contrast of its foliage. To stand a little way off, and focus the vision upon the young girl and her cavalier, produces a wonderful effect. Though very small, the figures are instinct with life—the features and their expression admirable. The limpid water in the fountain-basin, and the marble border, give a delicious sense of coolness. Through the thick trees glimpses of blue sky are gained. This is a very charming little picture—remarkable for its transparency.

A LADY AT HER TOILET (LA TOILETTE).

Is one of the finest and freest examples of the Master's work, and is handled with perfect taste. "There is no more beautiful piece of flesh-painting," writes d'Argenville, "to be found even among the Venetians!" He goes on to say, "the model was the beautiful maid-servant at Sieur Sirois'"—the girl who sat so often to Watteau. The picture was purchased, probably, by Lord Hertford at the Marquis de Maison's sale in 1869. It is said he gave £520 for it. M. Charles Ephrussi describes this fine picture as "the lightest and most powerful painting" of the Master.

Harlequin and Columbine

Has been identified with *L'Indescrit* or *L'Amour Baudin* of the Catalogues, which describe it as "one of Watteau's finest compositions." The light is that of evening, and somewhat subdued. The foliage is in shade. The illumination comes from the rich saffron robe of Columbine, whose hand—excellently painted—keeps in check the passionate advances of the motley Harlequin. Altogether, it is a very choice example of the Master's brilliant colouring and fineness of touch.

Gilles and his Household. *See* page 57.

DULWICH GALLERY.

Bal dans un Colonnade. *See* page 57.

Repast in a Wood.

Ten figures and a horse. Very much like the *Retour de Chasse* in the Wallace Collection, but much smaller. The composition and colour are good, but the picture is very dark in tone. Still there are glimmerings of light through the trees.

The Toy Windmill.

SIR JOHN SOANE'S MUSEUM.

Les Nôces.

Many figures. In the centre is the newly married pair, seated beneath a screen of reddish drapery, surrounded by friends. On each side groups of dancers. The attitudes and the dresses are very good, and the light comes directly from the figures, or is reflected

from them. The background of trees and large buildings is somewhat sombre. The time is that of evening. The picture is not in a very good state of preservation, and so what transparency it once possessed is lost or dulled. Still it is an attractive canvas.

BUCKINGHAM PALACE.

TWO FÊTES GALANTES.

MONSIEUR POURCEAUGNAC AND HIS FAMILY.

LA TROUPE ITALIENNE.

The *Gilles* is a very brilliant figure.

TWO LOVERS SURPRISED OR *Le Baisir.*

A GUITARIST.

The first four were painted at Greenwich by order of the King.

STAFFORD HOUSE.

A MUSICAL PARTY.

Six figures—including two pretty children. The dresses are good, especially the shimmery blue-and-white costume of the lady.

A GARDEN SCENE.

Six figures. The cavalier's red costume is very rich. Rather a sombre picture.

A MUSICAL PARTY (NO. 2).

The composition similar to the *Garden Scene.* There is much more transparency.

AN AVENUE.

Three figures.

These four pictures are interesting examples of the Master's earlier style in his series of *Fêtes Galantes*.

THE NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

LE DÉNICHEUR DE MOINEAUX. *See* page 58.

FÊTE CHAMPÊTRE.

A masterpiece with many figures. Composition, colour, touch and transparency are all excellent. The pose of the groups is remarkably easy, and the costumes exhibit all Watteau's characteristics.

THE CORPORATION GALLERIES, GLASGOW.

THE ENCAMPMENT.

A replica of *Le Halte des Troupes*. The second picture painted for Sieur Sirois.

BREAKING CAMP.

A companion picture. Both were executed probably in 1709-10, at Valenciennes—the Grenadier de la Roquet is presented in each of them. The composition is good, and the exactness and correctness of military uniform and detail remarkable.

FITZWILLIAM MUSEUM, CAMBRIDGE.

Two Conversations Galantes.

Very much more in the style of Lancret. They are interesting as exhibiting the similarity of style in the two artists. The composition is excellent, but there seems to be rather less brilliance of touch than is characteristic of the Master.

FRANCE.

PARIS, LOUVRE.

Vast numbers of paintings and art treasures of all kinds disappeared during the wanton destruction of castles and mansions by the *sans culottes* in the Revolution of 1792. This partially accounts for the comparative fewness of the works of the painters of the *Fêtes Galantes* in France.

This is the shrine of the Master's great *chef d'œuvre*—

The Embarkment for the Isle of Cithera.

It is the largest and the most splendid of all his works. *See* page 55.

Gilles.

Called *Le Grand Gilles*—the life-size picture Many connoisseurs reckon this as Watteau's finest painting.

L'Indifferent.

Belonged to Madame de Pompadour. A masterpiece of quality and purity.

La Frisette.

Belonged to Madame de Pompadour. A great reality—a *figure espiègle*.

L'Assemblée dans un Parc.

Dated 1717.

La Naïade.

Madame Julienne was the model.

The Judgment of Paris.

Jupiter and Antiope.

The Conjurer.

Autumn.

Scattered all over France—in Paris, Lyons, Nantes, Angers, Valenciennes, and other places—are pictures and drawings by Watteau.

GERMANY.

Next to Great Britain, Germany possesses most examples of Watteau. In Berlin alone are twenty-seven pictures and many drawings. They were almost all purchased by Frederick the Great and Frederick II., in 1738-1745.

BERLIN, ROYAL MUSEUM.

The Replica of "The Embarkment."

Exhibits, even more markedly than the great original, the nonchalance of the Master.

Gérsaint's Shop Sign.

Both parts well-preserved.

Fête Champêtre.

Called also *La Collation.*

L'Amour Française.

Or French Comedy.

L'Amour Italienne.

Or Italian Comedy.

ROYAL PALACE, POTSDAM.

L'Amour Paisible.

1719. Painted for Dr Meade.

Le Concert.

Replica of *The Music Lesson.*

La Mariée de la Village.

Much faded by the sun.

La Danse.

"Iris . . . l'air de la danse."

L'Assemblée dans un Parc.

Le Leçon d'Amour.

La Plaisir Pastorale.

Une Conversation Galante.

Portrait d'une Dame.

DRESDEN, ROYAL GALLERY

Réunion en Plein Air.

A delicious composition.

Amusements Champêtres.

BRUHL COLLECTION.

La Sainte Famille.

UN MÉDICIN.

Pantaloon of the Italian Comedians.

MUNICH, PINAKOTHEK.

FÊTE CHAMPÊTRE.

UNE CONVERSATION GALANTE.

CASSEL, THE MUSEUM.

AMUSEMENTS CHAMPÊTRES.

AUSTRIA HUNGARY.

VIENNA, BELVEDERE GALLERY.

A GUITARIST.

PRAGUE, HOSER COLLECTION.

A MASQUERADE.

BELGIUM.

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